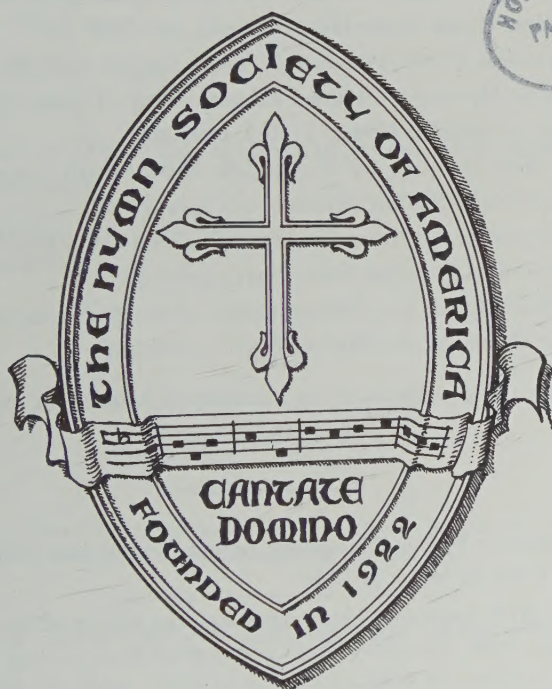


The Hymn

APRIL 1966



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THE HYMN SOCIETY OF AMERICA
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The Hymn

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The President's Message

In the January 1966 issue of the important periodical, "Music Ministry" published by the Methodist Church, Dr. V. Earle Copes, its editor, has featured the following under the caption "Staunch Ally." It is such an excellent interpretation of the spirit and activities of the Hymn Society that it seems fitting to bring it to the attention of our membership. We can all be grateful to Dr. Copes for this tribute to the Society and its work.

"For nearly forty-four years a quiet but persistent force has worked diligently for the cause of Christian hymnody. In 1922 five concerned individuals organized The Hymn Society of America, whose membership now includes a very large percentage of the most influential persons on the church music scene. The contributions of this organization have been, and continue to be, most outstanding. The Society has sponsored research and numerous publications resulting therefrom; it has encouraged the composition of new hymns on many themes (our new hymnal will include a number of texts first published by the Society); it has stimulated hymn festivals throughout the land; it has encouraged the composition of new hymn tunes. Much of its work is promoted through THE HYMN, a quarterly journal that includes excellent articles, reviews of books, recordings, and other hymn-related literature, in addition to timely reports on the activities of the organization.

"We pay tribute to The Hymn Society for its important contributions of past years and for its continuing flow of inspiring and informative materials that assist the work of the church in our time. We trust that the Society may be enabled to expand its activities through increased interest and support of church musicians and their co-workers. Every Methodist church should encourage this staunch ally by subscribing to membership in the organization. For information, write to The Hymn Society of America, 475 Riverside Drive, New York, New York 10027."

—DEANE EDWARDS

Defense of Battle Symbolism in Hymns

ANASTACIA VAN BURKALOW

ALL RELIGIONS are concerned with the spiritual aspects of man's life and with his relationships to the realm of the spirit. As a result all of them are heavily dependent on symbols. This is inescapable, for we find it almost impossible to speak about invisible and intangible phenomena except in terms of our experiences in the world of sensory perception. And so we use objects or relationships or activities that are familiar in our daily lives to represent spiritual realities.

Jesus used such symbols constantly, and it is these that make his teaching so vivid and meaningful. He talked in terms of the outdoors—birds and flowers, rock and sand, sunshine and storm; and of the domesticated aspects of nature—sheep and goats, wheat fields and vineyards. He turned to the home for such everyday things as bread and water, salt, leaven, and lamps. He found lessons in many of the activities of daily life—fishing, taking care of the sheep, sowing and reaping. And from the realm of human relationships he drew many symbols—a father and his son, a master and his servants, a woman and her neighbors. He spoke of love, jealousy, strife; and it was of the latter he spoke symbolically when he said: "Do not think that I have come to bring peace on earth; I have not come to bring peace, but a sword. For I have come to set a man against his father, and a daughter against her mother, and a daughter-in-law against her mother-in-law, and a man's foes will be those of his own household." (Matt. 10:34-36.)

Battle Symbolism in Christianity

The concept of strife between the forces of good and evil is an inherent part of Christianity. It was present in God's words to the serpent in the Garden of Eden, when he said: "I will put enmity between you and the woman, and between your seed and her seed; he shall bruise your head, and you shall bruise his heel" (Gen. 3:15)—a prophecy that was borne out in the crucifixion and resurrection of Jesus. The strife concept was illustrated also by other aspects of Jesus' life—the inner struggles when he was tempted by the devil in the wilderness, and when he prayed in the Garden of Gethsemane, and his

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overt acts when he "drove out all who sold and bought in the temple, and he overturned the tables of the money-changers and the seats of those who sold pigeons." (Matt. 21:12.)

It was Paul who most forcefully described the struggles within the individual as a spiritual warfare. For himself, he spoke of having "fought the good fight" (2 Tim. 4:7); and to the Ephesians he recommended the armor God can give us in the fight "against the wiles of the devil" and "against the spiritual hosts of wickedness in the heavenly places" (Eph. 6:10-18).

For the larger aspects of this war we must turn to the Revelation of John where we read of the time when Michael and his angels defeated the dragon, "that ancient serpent, who is called the Devil and Satan," and threw him out of heaven and down to earth. There he made war "on those who keep the commandments of God" (Rev. 12:7 ff); and there he gathered "the kings of the earth and their armies" to make war on him who is called "Faithful and True" (Rev. 19:11 ff).

Spiritual Warfare in Hymns

In our hymns we find many representations of the Christian's spiritual warfare. These fall into several classes.

Some remind the individual Christian of the sins and dangers against which he must struggle, and offer him encouragement and advice. Of these some of the best known are:

My soul, be on thy guard;
Ten thousand foes arise;
The hosts of sin are pressing hard
To draw thee from the skies.

O watch, and fight, and pray;
The battle ne'er give o'er;
Renew it boldly every day,
And help divine implore.

—George Heath, 1750-1822

Christian! dost thou see them
On the holy ground,
How the powers of darkness
Rage thy steps around?
Christian! up and smite them,
Counting gain but loss,
In the strength that cometh
By the holy cross.

—Anthony of Crete, 660-732

tr. by John M. Neale, 1818-1866

Some refer to the saints who have gone on to the other world,
having, like Paul, fought the good fight.

Servant of God, well done!
Thy glorious warfare's past;
The battle's fought, the race is won,
And thou art crowned at last.

—*Charles Wesley, 1707-1788*

Ten thousand times ten thousand
In sparkling raiment bright,
The armies of the ransomed saints
Throng up the steeps of light.
'Tis finished, all is finished,
Their fight with death and sin.
Fling open wide the golden gates,
And let the victors in!

—*Henry Alford, 1810-1871*

For all the saints who from their labors rest,
Who Thee by faith before the world confessed,
Thy Name, O Jesus, be forever blest.
Alleluia! Alleluia!

Thou wast their Rock, their Fortress, and their Might;
Thou, Lord, their Captain in the well-fought fight;
Thou, in the darkness drear, their one true Light.
Alleluia! Alleluia!

—*William W. How, 1823-1897*

Still other hymns are concerned with the battle against sin in the realm of human society and with the victory we look for when the hosts of darkness shall have been conquered and this world shall be the kingdom of our Lord.

The sunlight is glancing
O'er armies advancing
To conquer the kingdom of sin;
Our Lord shall possess them,
His presence shall bless them,
His beauty shall enter them in.

With shouting and singing
And jubilant ringing,
Their arms in surrender cast down,
At last every nation
The Lord of salvation
Their King and Redeemer shall crown.

—*Mary B. C. Slade, 1826-1882*

THE HYMN

Onward, Christian soldiers!
 Marching as to war,
 With the cross of Jesus
 Going on before.
 Christ, the royal Master,
 Leads against the foe;
 Forward into battle
 See His banners go!

At the sign of triumph
 Satan's host doth flee;
 On then, Christian soldiers,
 On to victory!
 Hell's foundations quiver
 At the shout of praise.
 Brothers, lift your voices,
 Loud your anthems raise.

—*Sabine Baring-Gould*, 1834-1924

The Fight Goes on: Some Current Aspects

Until that kingdom comes, the fight against sin must go on. It is always basically the same fight, but its details and its format change from time to time, in part because of our changing concept of right and wrong. As James Russell Lowell put it:

New occasions teach new duties,
 Time makes ancient good uncouth.
 They must upward still, and onward,
 Who would keep abreast of truth.

In our country, for example, slavery, once widely accepted, was eventually recognized as wrong, and the fight against it, ending in the Civil War, was one of the burning issues of the early and middle nineteenth century. As a result of that struggle slavery has been outlawed; but the racial discrimination that grew out of it has only recently been attacked on a nation-wide scale, and we are still in the midst of this particular campaign.

In some cases it is changing technology that opens our eyes more fully to a wrong. Physical warfare has long been condemned, but the increasing destructiveness of modern war, made possible by scientific advances, has strengthened the determination of many Christians to do away with it.

Even as we recognize the evils of war, however, and cry out against

them we must be on guard lest we be led astray in another direction. Always, as Martin Luther reminded us,

... our ancient foe
Doth seek to work us woe;
His craft and power are great.

And of course the various stratagems by which he tries "to work us woe" introduce other changes in the details of our battle. One of his favorite devices is to confuse our thinking. "Do remember you are there to fuddle him," is the advice C. S. Lewis has Screwtape give his nephew Wormwood, the junior devil, as he tries to win a soul for the Father Below. And some Christians have become "fuddled" with regard to war. One of the grave concerns of the church today, of course, is the elimination of physical warfare with guns and bombs. "Cure thy children's warring madness" is the prayer of Harry Emerson Fosdick in his great hymn, "God of grace and God of glory." But in that same hymn we find also a prayer for strength to wage the symbolic battles of the spirit:

Gird our lives, that they may be
Armored with all Christ-like graces
In the fight to set men free.

Here there is a clear recognition of the distinction between literal warfare against people, which is condemned, and symbolic warfare against sin, to which the Christian is called. For some persons, however, this distinction has become blurred. So zealous is their stand against shooting wars that it seems inconsistent to them to call for peace with one breath and with the next to sing "Onward, Christian soldiers! Marching as to war." They feel that if we want the world, and especially the young people, to believe we are sincere in our opposition to fighting, we must stop talking and singing about going into battle under the banner of the Lord.

Actually, of course, this amounts to abandonment of our spiritual warfare, and this is just what "our ancient foe" wants. He knows, as we ought to, that the only way to achieve peace is to fight "on to victory" in the struggle against sin—to put his host to flight and to establish the rule of righteousness. Melchizedek, the King of Salem, "which is, King of Peace," was first of all King of righteousness (Heb. 7:2).

What we need, therefore, is not to abandon our great hymns of *Christian* warfare, but to sing them with renewed fervor and dedication, and to add to them new hymns that will sound the call to fight on the spiritual battlefields of the present age.

Catholic Hymnals and Psalter Melodies

J. VINCENT HIGGINSON

THE Bible Devotions encouraged by Pope John XXIII, as well as the revival of the psalms in connection with the Offertory and Communion processions, have drawn greater attention to the use of psalmody. In recent times, psalmody was a very minor part of congregational song, and with the decline of Vespers a minor part of a choir's repertoire. The revision of the Latin Psalter and the vernacular versions of the Gelineau Psalms have aroused controversy, and again made psalmody a timely topic. When first introduced into this country, the Gelineau Psalms created quite a stir, but after the first wave of curiosity they suffered a temporary decline except with a militant enthusiastic group. This undercurrent, along with the intensified movement during the period of the Vatican Council for a wider use of the vernacular, brought about a marked revival in the use of the Gelineau Psalms and in other vernacular versions. The introduction of the Gelineau Psalms into parochial groups, and more so college groups, will in the not too distant future give them a traditional status.

Varied Psalter Tunes

The most widely known series of psalm tunes is found in the Genevan Psalter which were composed and arranged by Louis Bourgeois during the period 1542-1561. These found their way into the German psalters, both Lutheran and Catholic, and also into the English psalters. Our American Catholic hymnals list a number of the tunes of the 16th century Genevan Psalter. However, many are unaware of a similar 16th century movement as part of the Catholic Counter-Reformation which still finds a place in our American hymnals. Those who have observed the credits for tunes in Catholic hymnals may recall such citations as Ulenberg 1582, Mainz-Psalter 1658, Harffen Davids 1659. These have aided in preserving the memory of the rhymed German psalters. One will find melodies from them in the *Ave Maria Hymnal*, *Alverno Hymnal*, *Pius X Hymnal* and the *People's Hymnal*. While some pass over these credit lines without a second thought, they have aroused interest in others who have sought to learn something of their history.

Congregational singing during the early Reformation period took two general directions, the singing of the metrical psalms, and the choral or hymn. While the choral became the better known feature of the Lutheran movement, psalmody was the distinctive factor in Cal-

vinistic circles, and the followers of Calvin introduced it into England. These metrical psalms in the vernacular, like the Gelineau Psalms of today, had an immediate appeal and were sung by Catholics and non-Catholics. It is known that the Genevan psalms were sung at the French court, and for a time in Catholic churches. So far as American hymnals are concerned, it is only the tunes that survive.

Ulenberg's Psalter

The most influential of the German rhymed psalters was that of Caspar Ulenberg, *Die Psalmen Davids*, 1582. He was born in Lippstadt in 1549, and ordained a priest in 1575. In 1583 he became pastor in Kaiserwerth, and later was appointed to several churches in Cologne. He died in Cologne, February 16, 1617. It was in the early years of his priesthood that he worked on the melodies for the psalter. What motivated him is hard to determine, but we may surmise that the popularity of the Genevan Psalter and the appearance of metrical version of the psalms in German offered the inspiration. His efforts were undoubtedly more successful than anticipated, for his psalter was reprinted many times. There are editions of 1603, 1610, 1613, 1671, and even as late as 1710. As early as 1589 an edition was published for the diocese of Dusseldorf, and in 1606 another for Mainz.

While the text portion of *Die Psalmen Davids* took over 600 pages, the melodies were confined to a twenty page section following the texts. Consequently each melody served for a number of texts in the same meter. For instance the tune found in the *Ave Marie Hymnal*, No. 79, for "How lovely, Lord, Thy chaste retreat," was assigned to six different psalms. The melody appearing in the enlarged *People's Hymnal* for the text "Father in highest heaven," was used for five psalms. This melody in the *People's Hymnal* reveals another use of the melodies in some later German hymnals. This particular tune appeared with an Advent text in the *Andernach Gesangbuch*, 1608. The *People's Hymnal* gives it with a Lenten text. Even more widespread was the use of Ulenberg's melody found in the *Ave Maria Hymnal*, No. 171, for the text, "How blind thou art." This appeared in sixteen diocesan gesangbuchs including Coln 1619, Coln 1623, Wurzburg 1628, Mainz 1628, Corner 1631, Mainz-Speier 1631, Corner Nachtigall 1649, Muenster 1677, Trier 1695, Paderborn 1618, and served for four different texts.

Some of the gesangbuchs included a selection of the psalms and their melodies from Ulenberg. The Mainzer Psalter, 1658, for instance, included fourteen. Others limited the psalms selections and featured

the Seven Penitential Psalms. The *Reinfelsisches Gesangbuch*, 1666, is an interesting instance, but in this case the melodies were selected from the Genevan Psalter.

Genevan Psalter Tunes

Some ten tunes from the Genevan Psalter appear in the American Catholic hymnals. The most popular is the melody for Psalm 42 (Tune name—Bourgeois) which later appeared in the German and English hymnals. It appears in over fifteen American Catholic hymnals and in the more recent ones with a Lenten text. These include the *Mt. Mary Hymnal*, *St. Rose Hymnal*, *Laudate Hymnal* and the *Ave Maria Hymnal* for the text, "Ecce homo, see the Saviour." Other well known texts set to the tune are "God of mercy and compassion" (Selner); "Jesus ever loving Saviour" (Schehl); and "Christians, who of Jesus' sorrows" (St. Lambert).

The well known Old Hundred tune appears in two American hymnals, and Toulon or Old 124 in four. Toulon seems to have come into our American hymnals through the *Arundel Hymnal*, 1905, and the *Westminster Hymnal*, 1912. In the *Westminster Hymnal*, 1912, Terry transcribed the melody a third lower in minor and used it for the text, "Out of the depths to thee we cry." It appears with this text in the *Gregorian Institute Hymnal* of Father Selner and the *Ave Maria Hymnal*. In the latter (as in Westminster) the tune is first given in minor and then as a refrain in major.

Tallis' Psalter Tunes

Still another and fruitful source of psalter tunes are those of Thomas Tallis appearing in Archbishop Parker's *The Whole Psalter Translated into English Metre*, printed by John Day in 1567 or 1568. The book was never offered for sale and would likely have had little success since it would have had to compete with the popular English psalters of the time. However, artistically the book is important since it has contributed and preserved the Tallis melodies written for the metrical texts.

Of the nine tunes only eight are for the psalms, one for each Mode. The tunes for Modes 1-2-5-8 (Canon) and the ninth or Ordinal, are found in our American hymnals. The tunes show the characteristic traits of church music of the day. These reveal the influence of the chant for they are without bar lines and the melody is placed in the tenor voice. However, in the First Mode melody and the Ordinal the Soprano melody is used instead of the Tenor. Furthermore the older

(Please turn to Page 58)

Wanted: New Hymn Writers

H. CUNLIFFE-JONES

ONE of our real needs is for new hymns to sing the impact of Christ on the world about us. We need:

1. To discover the hymns we need to have to be able to sing the faith effectively and hearteningly in the contemporary situation.
2. To stimulate and encourage the writing of these hymns *over the next ten years*.

On May, 1939, the Congregational Union of England and Wales set up a committee to plan *Congregational Praise*. That was over a quarter of a century ago.

We are not ready to plan a new book. We need the hymns written first.

We need, of course, an ecumenical hymn book shared in common by all Christians. If this can be achieved, so much the better. But the hymns still need to be written for this ecumenical hymn book, and the urgent task is to encourage the writing of them.

Congregational Praise is as good a guide as any to the strength and weakness of the present position.

In the division on *The Eternal Father* there is a section on His works in creation 29-41, and one on His Providence 42-62. I do not disparage them. But do they enable us to sing the praises of the works of the Eternal Father as we now know and feel them to be? And do the hymns on God's Providence really speak to the urgent contemporary need to be realistically convinced at this point?

The section that needs special looking at in the division on *the Lord Jesus Christ*, is the one on His life and ministry 97-119. Do these hymns really give us a fully satisfactory means to sing this part of our faith in Him?

The reference to *His coming in Power* in the title of the section on His reign and coming in power, I find only in 160—"Lo! He comes with clouds descending." This needs to be linked with the section in the division on *The Church: The Church Triumphant in Heaven*; the

Dr. Cunliffe-Jones is principal of Northern Congregational College, Manchester, England. This article appeared in Congregational Monthly and is reproduced here by permission of the author. The hymn numbers here refer to Congregational Praise (England)—but the reader should look at similar sections in his own church's hymnal.

Communion of Saints. This is a pitiful treatment of eschatology.

There is no strong confident assertion that God will finally overcome wickedness and evil. But we should be quite certain of this since God is God. And there is no strong confident testimony to the sharing by the redeemed in the unimaginable glory of the everlasting God—except in one hymn 772 stupidly tucked away in the division for private devotion.

The division on *the Holy Spirit* is dreadful. It is individualistic and *soft*. The Holy Spirit as the Spirit of revolutionary power in the Church and in the world; the Holy Spirit as the Spirit that both builds up His Church in true order and thrusts His people out in mission is lamentably absent.

The division on *the Trinity* needs adding to. Cannot we rise to the height of praise of the one God, Father, Son and Holy Spirit more rejoicingly or more unrestrainedly than this? What is at stake is not the celebrating of a theory, but the awakening to a fact that beggars our imagination.

We also need new hymns on *the Holy Scriptures*. How do we sing our praise to God for this wonderful means of grace, acknowledging it in all its complexity as we now do? We can hardly be said to have found the way.

In the division on *the Church* it is important to look at the sections we have not got. Where are the hymns on the unity of the Church? Where are the hymns testifying to the presence of God in the structure of the Church? Where are the hymns praising God for the true relationships between Churches? Where are the hymns on the task and calling of the local church? Where are the hymns on membership and responsibility in the Church of Christ?

Of the sections that are there, the one on Baptism is poor. We need more hymns on infant baptism; we need hymns on the baptism of believers; and we need hymns in which the Church can rejoice constantly that it is baptized into Christ.

The section on the Church Militant on earth: Home and Foreign Missions needs urgently looking at. We need hymns that tell of the contemporary task of *Home Mission* and encourage us for it. The absence of these is a great weakness. We also need new hymns for Overseas Mission to add to what is already there.

The poverty of the section on the Church Triumphant has already been referred to.

One might quarrel with the separation into different divisions of "The life of discipleship" and "Social and National," but this, of itself, is not a demand for new hymns.

Hymns are, however, especially needed in all three sections under *Social and National*—the love and service of man, the nation, peace and brotherhood. Here both God's demand upon all men and blessing given to them in the sphere of secular life needs to be sung, and also the meaning of Christian discipleship in this field in the midst of all the complexity of this fast-moving time. We are not singing the impact of the Christian faith on our time.

The section on Spring—Summer—Harvest—Winter is a poor one. Why can't we praise God for Autumn? We wouldn't need a group of hymns on Harvest if the works of God in creation were fully sung.

Why are there hymns for the ordination and recognition of ministers only? Has God no other servants we need to sing about? Are the hymns about hospitals and charities the right ones for the contemporary world?

Can we not do better for the critical event of marriage than 674 and 675? Hymns for funeral services, if needed under this heading, share in the criticism levelled at the eschatological hymns.

Finally, in the contemporary world, intercession is more, not less, necessary. How inadequate to the worship of God's people are the five hymns—only five!—written for intercession.

Now, hymn-writers are born not made, and the hymns that we need may not come simply because we whistle for them.

But, though we must, here as elsewhere, acknowledge our dependence on the creative action of the Holy Spirit, we need not put unnecessary obstacles in His way.

To acknowledge that we need new hymns to express God's gift to us in Christ in His impact on the life of to-day is one way of preparing for the hymns to be written.

If we had ten years of pointing out the need and of encouraging the writing, who knows how richly we might be blessed? Of course, a lot of dross would be produced, and we would need a realistic and firm judgment of what is not worthy for the praise of Almighty God. But it is high time that we recognize our urgent need, and set ourselves in the way of asking God to meet it.

Characteristics of Hymn Tunes

Commended and Condemned

MILAN LAMBERTSON

SINCE TASTE DIFFERS, observers have varying estimates of the same painting, flower, or woman's face. Likewise the same hymn tune can be attractive to one hearer, less so to another. Peter Lutkin called AURELIA ("The Church's One Foundation") "an especially fine tune."¹ but Henry Gauntlett protested against its use, calling it "secular twaddle."² Graham George recommends ST. ANNE ("O God, Our Help") as "a tune of the first excellence,"³ but Erik Routley terms it "an altogether less satisfactory tune."⁴

Despite differing opinions, there is a remarkable consensus on many hymn tunes. In reading books and articles on hymns used among Protestants, I have counted forty authors who made comments on specific tunes. Most often they mentioned those they commended, and usually told why. But exactly half of these writers also pointed out, by name, tunes they considered inferior, also with comments.

These authorities more often agree than not. The spectrum of their taste ranges from NICAEA ("Holy, Holy, Holy") and SINE NOMINE ("For All the Saints")—in both cases, nine "votes" for and none against—to GLORY SONG ("When All My Labors"), PENTECOST ("Fight the Good Fight") and ST. GERTRUDE ("Onward, Christian Soldiers"), each with three writers against and none in favor.

The mass of these comments is extensive, with about 390 different tunes considered good and 94 poor. There is a natural reluctance to condemn a tune which other people may like. The consensus names 31 tunes commended by four or more authors, and over 65 liked by at least three. The top twelve tunes were:

- (9) NICAEA—"Holy, Holy, Holy, Lord God Almighty"
- (9) SINE NOMINE—"For All the Saints"
- (6) LASST UNS ERFREUEN—"All Creatures of Our God and King"
"Ye Watchers and Ye Holy Ones"
- (6-1) ST. ANNE—"O God, Our Help in Ages Past"

Mr. Lambertson has been pastor of Methodist, Baptist, and Christian churches in Nebraska, Kansas, and Iowa. Now pastor of a country church in Shellsburg, Iowa, he commuted to classes at the University of Iowa, being awarded an M. A. in music, February, 1966.

- (6-1) EVENTIDE—"Abide With Me! Fast Falls the Eventide"
- (5) HANOVER—"Ye Servants of God, Your Master Proclaim"
- (5) LEONI (YIGDAL)—"The God of Abraham Praise"
"Praise to the Living God"
- (5) PASSION CHORALE—"O Sacred Head, Now Wounded"
- (5) CHESTERFIELD (RICHMOND)—"Thy Kingdom Come,' On
Bended Knee"
- (5) TRURO—"Lift Up Your Heads, Ye Mighty Gates"
"These Things Shall Be: a Loftier Race"
- (5) DOMINUS REGIT ME—"The King of Love My Shepherd Is"
- (5) MELCOMBE—"New Every Morning is the Love"

ST. ANNE and EVENTIDE each had one adverse comment besides those in their favor. The last two tunes on the list had qualifying comments *made* by those commending them, so we can exclude them and for convenience retain the first ten for closer analyses.

The twenty authors who made negative appraisals of specific tunes named eight tunes that two or more authors agreed upon:

- (-3) GLORY SONG—"When All My Labors and Trials Are
O'er"
- (-3) PENTECOST—"Fight the Good Fight With All Thy
Might"
- (-3) ST. GERTRUDE—"Onward, Christian Soldiers"
- (-2) CHRISTMAS—"While Shepherds Watched Their Flocks
by Night"
"Awake, My Soul, Stretch Every Nerve"
- (-2) OLD RUGGED CROSS—"On a Hill Far Away" ("The Old
Rugged Cross")
- (+1-2) GOD BE WITH YOU (FAREWELL)—"God Be With You Till
Meet Again"
- (+1-2) MARYTON—"O Master, Let Me Walk With Thee"
- (+1-2) WIR PFLÜGEN—"We Plow the Fields, and Scatter"

The last three each had one writer favor them, as well as two show disfavor. In order to have an even ten for comparison with the first list, two more tunes had to be chosen arbitrarily. Since the two types of tunes most deprecated by the authors seem to be gospel songs and Victorian tunes, I chose one each from these categories that was called inferior by one authority and defended by none. So were added SAFE IN THE ARMS OF JESUS (words, the same) and ST. BEES ("Come, Said Jesus' Sacred Voice").

These two groups of ten tunes each we will for brevity's sake,

call Good Tunes and Poor Tunes, keeping in mind the basis for these terms.

First consider the tune types represented, those most and least liked by the authors:

	<i>Good Tunes</i>	<i>Poor Tunes</i>
Lutheran Chorales	LASST UNS ERFREUEN PASSION CHORALE	
Psalm Tunes	ST. ANNE HANOVER	
Methodist Era Tunes	CHESTERFIELD LEONI TRURO	CHRISTMAS
Later German Hymn		WIR PFLÜGEN
Victorian Tunes	EVENTIDE NICAIA	MARYTON PENTECOST ST. BEES ST. GERTRUDE
Gospel Songs		GLORY SONG GOD BE WITH YOU OLD RUGGED CROSS SAFE IN THE ARMS OF JESUS
20th Cent. Eng. Tune	SINE NOMINE	

Note that the Good Tunes are generally older. They range from 1601 (PASSION CHORALE) to 1906 (SINE NOMINE). Using 1770 for LEONI as the year the tune came into Protestant use, the average date for the Good Tunes is 1755. The Poor Tunes' average date is 1856 and they range from 1728 (CHRISTMAS) to 1913 (OLD RUGGED CROSS).

Comparisons

Interesting facts result from a comparison of these tunes as to melody, voice-leading, harmony, syllables and form.

MELODY—All but one of the Good Tunes start on the first or fifth steps of the scale. Only four Poor Tunes start in this manner. The other six Poor Tunes begin on the third step as does one of the Good Tunes. A striking difference is that five Poor Tunes start with three or more repeated notes; there is no such repetition at the beginning of the Good Tunes.

The range of the melody does not show significant difference be-

tween the groups. The highest note used in the melodies does not differ greatly, except that three Poor Tunes use *fa* as the top note of their range. No Good Tune does this.

Poor Tunes tend to reach their climax sooner, while Good Tunes reserve the climax for nearer the end of the melody. Six of the Bad Tunes repeat the highest note three or more times. Good Tunes are more sparing. With the exception of *LASST UNS ERFREUEN* which can be charged with some monotony in this detail, only one Good Tune repeats the highest note three times and three others only once.

VOICE-LEADING—Good Tunes have flowing lines in both the soprano and bass with a high percentage of stepwise progressions. Poor Tunes generally have a static bass line and more repeated notes in the soprano melody. The alto and tenor voices of Good Tunes have a more flowing character and fewer repeated notes. As for the Poor Tunes the bass line shows over four times as many repeated notes and they tend to have a greater number of skips of a 6th in the soprano.* Furthermore the Good Tunes have more melodic skips of 4ths or 5ths and more octave skips in the bass which produce a virile effect.

HARMONY—None of the Poor Tunes is in the minor mode. Of the Good Tunes, the *PASSION CHORALE* is generally regarded as in the minor mode and the first half of *LEONI* is also minor. Minor mode seems less popular with the mass of Protestant worshipers, but more appealing to persons of greater musical understanding. Good Tunes show about four times as many minor chords by comparison. Likewise Good Tunes show about twice as many secondary chords in the harmony. As a result they are richer and more varied in harmony. As for diminished chords, both groups have the same percentages. One would also expect a greater use of inverted chords to achieve harmonic variety among the Good Tunes. Here again the proportion is nearly two to one in favor of the Good Tunes.

The two groups are similar in the proportion of chords of the seventh—less than one-fifth of the total number. Poor Tunes are somewhat higher in the use of the dominant seventh. Overuse of this particular chord has been cited by critics as an indication of inferiority. *OLD RUGGED CROSS* for example contains nineteen. Of course many dominant sevenths are given in inverted forms, which may be more palatable to the discriminating musician. The chord is more bald and obvious when the seventh is in the soprano and here again Poor

* The author has supports of this by a detailed table showing these and other facts mentioned in these pages. (*Editor*).

(Please turn to Page 57)

Hymnal, Church and Urban Muse

JOHN EDMUNDS

THE Guardian Angel of hymnal editors is, of course, conscience on which they must rely in making decisions to include or exclude in the continuing battle between good and bad hymns. In fact the Guardian Angel seems to have inspired all the most valuable statements of principle one encounters in the writings of the great editors, as well as a fine variety of their happiest pot-shots. What is most bracing about many of their statements is a certain splendid indignation.

Hymns Ancient and Modern (1861) did much to set the standard that prevails today in the hymnody of the English-speaking world. The nature of that standard can be inferred from the comments of Vaughan Williams in the Musical Preface to the most notable of all modern works of the kind, the *English Hymnal* of 1906.

The task of providing congregations with familiar tunes is difficult; for, unfortunately, many of the tunes of the present day which have become familiar and, probably merely from association, popular with congregations are quite unsuitable to their purpose. More often than not they are positively harmful to those who sing and hear them : . .

The usual argument in favour of bad music is that the fine tunes are doubtless 'musically correct,' but that the people want 'something simple.' Now the expression 'musically correct' has no meaning; the only 'correct' music is that which is beautiful and noble. As for simplicity, what could be simpler than 'St. Anne' or 'The Old Hundredth,' and what could be finer?

It is indeed a moral rather than a musical issue. No doubt it requires a certain effort to tune oneself to the moral atmosphere implied by a fine melody; and it is far easier to dwell in the mias-

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ma of the languishing and sentimental hymn tunes which so often disfigure our services. Such poverty of heart may not be uncommon, but at least it should not be encouraged by those who direct the services of the Church; it ought no longer to be true anywhere that the most exalted moments of a church-goer's week are associated with music that would not be tolerated in any place of secular entertainment.

And with that year of 1861 in view, Vaughan Williams says roundly "A tune has no more right to be dull than to be demoralizing."

As Vaughan Williams is the central figure among modern Protestant reformers of English hymnody, his opposite number among Roman Catholics is Sir Richard Runciman Terry, the editor of the *Westminster Hymnal* (1912). Terry, in an article entitled "Why is church music so bad?" wrote: "That church music is in a bad way all the world over will not, I think, be denied by anyone whose opinion matters." Terry goes on to speak of "the feeble sentimentalities of the Victorian era . . . (the legacy of Dykes and Barnby)" and notes that it

has managed to "dig itself in" so firmly that up to the present (1929) neither the corporate efforts of the Church Music Society nor the self-sacrificing ones of individuals have succeeded in dislodging it . . . The best minds in Anglican circles are fighting this sentimental music tooth and nail, but the fact that their fight is such a tough one only goes to show that once a bad type of music is introduced, it "digs itself in" only too effectively.

Robert Bridges, whose *Yattendon Hymnal* (1899) fired the magnificent opening shot in the struggle against the debased tunes—and texts—of *Hymns Ancient and Modern* speaks in the preface to his own hymnal of the work of the earlier musicians as having been "unscrupulously altered and reduced to dullness by English compilers, with the object of conforming its rhythm to words that are unworthy of any music whatever. The chief offenders here are the Protestant reformers, whose metrical psalms, which the melodies were tortured to fit, exhibit greater futility than one would look for even in men who could thus wantonly spoil fine music."

Bridges says little enough about modern hymn tunes, but his universal distaste for them is fully demonstrated by his omission of any and every hymn tune between J. S. Bach and Bridges' excellent musical co-editor, H. E. Wooldridge.

Less reticent than Bridges, Sir Henry Hadow (in 1926) stated the case against what may be called the Dykes & Barnby interests, in these words:

There has probably been no form of any art in the history of the world which has been so overrun by the unqualified amateur as English Church music from about 1850 to 1900. Many of our professional musicians at this time stood also at a low level of culture and intelligence and were quite content to flow with the stream . . . Thirty years ago we were perhaps at our lowest ebb. This music was deplorably easy to write, it required little or no skill in performance, it passed by mere use and wont into the hearts of the congregation, it became a habit like any other, and it is only during comparatively recent years that any serious attempts have been made to eradicate it.

The battle as it has developed in America has been far more discreet, if one is to judge from the prefaces to our best hymnals. In fact the most effective weapon which the strongest American editors have employed is the fiction that there is no battle. They have dropped sheaves of the worst popular hymn tunes while looking in the other direction.

Spread over a life-time, the influence of Canon Winfred Douglas upon the editorial policies that eventuated in the Protestant-Episcopal *Hymnal* 1940 represents to my mind the most valuable and effective force for raising musical standards that American hymnody has known in the 20th century. Again, the omission of stifling quantities of long-favored tunes by Barnby, Dykes and Mason (so prominent in the 1916 edition of this hymnal) was tolerated by congregations and clergy, one suspects, only because of an infinitude of diplomacy and courteous firmness behind the scenes on the part of Douglas and his associates.

More recent work by E. Harold Geer on the superb *Hymnal for Colleges and Schools* (Yale, 1956) and by Luther Noss in his learned and distinguished *Christian Hymns* (1963)—published for the Commission on Music of the National Council of Churches—has made clear the concern of the ablest men to replace the mid-nineteenth-century hymn tune with music more worthy of playing a part in the worship of God.

Perhaps the gravest shortcoming of the admirable modern hymnals is a certain absence of exuberance—the spirit that abounded in the ancient *carol*, crude, popular, simple, joyful and never far from the dance. In fact a static polarity has developed between the scholarly hymnal with its bona fide dignity, its noble culture, and the revivalist hymnal with its uninhibited bounce, its narrow, cliché-ridden range of literary and musical idioms.

There is no interchange of influence between these two types of hymnody, and the distance between them seems to be steadily widen-

ing, apparently to no one's regret. The pity of it is that all the taste is on one side and most of the vigor on the other.

To a stranger in the field, the real enemy of excellence in hymnody seems to be editorial despair of ever prying habit-saturated congregations loose from bad music and bad verse. There is, too, the threat of indifference in the face of that despair.

Worst of all there is the element of forced compromise. Thus Vaughan Williams reduced "enervating" tunes to a minimum, but was not permitted to jettison all of them; and thus "the official acceptance of the *Westminster Hymnal* necessitated the inclusion of a number of tunes which . . . (Terry's) own fine taste would naturally have rejected." (H. C. Colles) The ultimate danger indeed is the failure to recognize the satanic nature of unworthy compromise, of expediency, the Guardian Angel's everlasting antagonist.

The Urban Muse

The Fountain of Youth is in the domain of the Urban Muse, inspirer of "L'Homme armé," "Je suis déshéritée" and "Weston Wynde" (on each of these tunes composers of the 15th or 16th century based masses); of "Fortune my foe," "Crimson Velvet" and the countless popular tunes, whether from folk, liturgical or polite sources that are collected in such works as John Playford's *English Dancing Master*, William Chappell's *Popular Music of the Olden Time*, Adriaen Valerius' *Nederlandsche Gedenckclanck* and Clemens von Papa's *Souterliedekens*, and the numerous other French, German, Dutch, and English collections of similar character. The tunes in these books circulated in the cities and were the common property of all who delighted, however crudely, in singing and dancing.

The music is essentially anonymous, if not by origin, then by destination. In this respect it is at one with the hymn tune.

In the amorous, political, military, hunting, drinking and dancing tunes of quality that abounded from the 15th through the 18th centuries is the energy, grace and melodic viability that our hymnals are in such desperate need of today.

In the past the boundaries between sacred and secular music were crossed and recrossed countless times as a matter of course, the tunes being revived and transformed by the fresh verses, the verses themselves reacting on the tunes. Words and music constantly renewed each other, for there was an everlasting sea-change at work in both.

The sacred-secular interaction needs to be stimulated and fostered again today. The sense of purpose, of commitment which have inspired the most impressive of national songs, no less than the energy

and grace that are to be found in the best *bransles*, *galliards* and *pavanes* are admirable qualities that have been recognized by the most discriminating editors of ancient hymnals, and those songs and dances have been boldly appropriated to the service of the church. Too few modern editors have returned to these sources. The fine vivacity, the grand strength and the noble integrity of these common tunes can do much to show up the false holiness in many, if not most of our currently popular hymns. The mighty exaltation of *Lasst uns erfreuen* in its recasting by R. Vaughan Williams has an urban simplicity that should make Barnby's dank, sugary, chromatic piety hard to stomach even for the unsqueamish.

Possible Measures

The church is showing a new blaze of interest in the arts, ranging from architecture, the drama, the dance, and painting through poetry and music. Surely this is related to what amounts almost to a conflagration of public interest in New York's Lincoln Center for the Performing Arts, Washington's National Culture Center, and the sixty or seventy similar institutions now in the process of taking shape throughout the country.

People with more and more leisure—apparently a by-product of automation—seem to be increasingly aware of the need to participate in activities, not merely to be onlookers. Participation is recognized as a saving grace, the assertion of life; and there is a healthy suspicion abroad that passive onlooking is a half-way house to the grave.

In all this the church can play a far more important role than it has done thus far in the 20th century, particularly in the matter of hymnody. We have been reminded recently by Ingram and Newton in their *Hymns as Poetry* that for "the great majority of people today, there is no other form of music making which enters more closely into their lives . . . Hymns may provide their only experience of the art of poetry, as well."

With the church's new awareness of the arts, there is every opportunity to enlist the help of the creative artist in preparing a hymnal which will demonstrate a fresh respect for music and poetry in worship.

In practical terms it is the creative artist in his function as connoisseur and craftsman that seems to me most important. With the clear awareness that despite intensive efforts at every level to encourage the writing of new hymn tunes in the 20th century, only "Down Ampney" and "Sine Nomine" of Vaughan Williams have been widely accepted. Apart from these the yield of new tunes with staying power enough to survive a second edition of any hymnal has been miniscule. The Ger-

mans, with perhaps the greatest of all national hymn tune repertoires, have long regarded their chorale literature as complete, and since the time of J. S. Bach have added almost nothing to it.

Therefore, rather than continue in a direction which has proved hopelessly unproductive, I suggest that the new hymnal be made up of tunes recovered from the Urban Muse's yield mainly of secular melodies stemming from the period between about 1450 and 1800, the texts drawn, adapted, translated when necessary from religious sources which for the most part are less likely to be anonymous, but which have always been subject to adaptation.

Such a hymnal should be organized on the same liberal eclectic principles as those that have inspired the editors of every great hymnal since the time of Louis Bourgeois. Though it is probable that such a hymnal would be unacceptable to any denomination today, since it would consist exclusively of unfamiliar tunes, it could well become a fountainhead of new ideas. It could provide a fresh approach to a field where respectability, decency and familiarity have long been the paramount virtues rather than musical and literary vitality—to say nothing of what one may venture to call spiritual impetus. The gold is there in fabulous abundance, but it will take a good deal of courage and enterprise to set up a practicable mining operation.

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Tunes offend more frequently. GLORY SONG has eight and CHESTERFIELD, four, the most among a hymn in the Good Tune category.

A feature of older music, frequently found in Bach and Handel is what some have designated as a so-called "circle of fifths."

In addition to these technical differences, the basic charge leveled against Poor Tunes is that they are too obvious, trite and hackneyed. Some are marked with jauntiness and bouncy rhythm which makes them frivolous and more secular than sacred. Neither has their subjective texts been overlooked by critics. They have also been overused. Critics don't bother to condemn the irritating tunes they seldom hear. Like a popular song that becomes prematurely old, some Poor Tunes have been worn out. The converse is true for better tunes, they will stand more overuse. Critics vary on the number of times they can hear a song before coming to abhor it. Notwithstanding, the uncritical worshipers, like little children, tend to enjoy the familiar tune, cherish them and bristle at the thought that they are omitted in revised editions of hymnals.

¹ Peter Lutkin, *Music in the Church*, 26.

² "Aurelia," in Oct. 1, 1906 *Musical Times*, unsigned article (XLVII: 676-78), 678.

³ Graham George, "Hymn Tunes Reconsidered," Part 1, *Journal of Church Music*, Dec. 1962 (IV-11:2-3), 3.

⁴ Erik Routley, *The Music of Christian Hymnody*, 88.

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idea that each mode had a specific characteristic is carried out in the headings given to each melody. For instance, the First Mode Tune (Ps. 1)—"The first is meeke: devout to see"; the second (Ps. 68)—"The second sad in majesty"; the Fifth Mode—"The fifthe delighteth and laugheth more!" and the Eighth Mode—"The eighth goeth milde in modest pace." Instead of using a tune name to distinguish each melody a symbol is used. For Modes One and Eight, a horizontal line with curved ends is given; for Modes Two and Three and Six and Seven, oblique lines pointing to the right; and for Modes Four and Five oblique lines pointing to the left.

We have inherited the tunes composed during the period that developed the choral and metrical psalmody. It is fortunate that the use of the vernacular as well as Latin permits the use of both psalmody and hymns. The exclusive use of psalmody and the repetition of a few tunes was the source of considerable controversy in England. The thrall of the monotony of psalmody was weakened by the Dissenters and the gradual growth in popularity of the hymns of Watts and Wesley in the 18th century. Hymnody was finally given an official standing in the Church of England in the 19th, and many of the old breviary hymns were revived in the translation of Neale and others. In fact Neale argued that these old hymns, which he took from the Sarum Breviary, had a rightful place. The full story of this change from psalmody to hymnody is a long and involved story. However, it has its point today, in the turn over to a wider use of the vernacular and its use in congregational singing. Unless the tunes are interesting, and we presume good music, and there is sufficient variety, the movement will lag. The creeping disease of monotony will cause indifference and in time a slow death.

Hymnic News and Notes

Asian-African Hymn Writing—Competitions for the best hymns and short stories to be written by Asian and African Christians were announced from Geneva, Switzerland by the Department of World Mission of the Lutheran World Federation. The short story contest is the third successive one in the Department's series of writing competitions, which are now in their sixth year. The best manuscripts will be awarded prizes of \$150, \$100, and \$50 respectively. In the hymn-writing contest, prizes of \$25 and \$10 will be awarded the best entries, which may be in any language but which must have been written in 1966. In both contests the same person may submit more than one entry. The closing date in both competitions is Dec. 31, 1966. Missionaries may not take part. There are no denominational limitations for African and Asian Christians who participate. Interested competitors are advised to request copy of the contest rules from the L. W. F. Department of World Mission at 150 Route de Ferney, Geneva.

British Conference—The annual conference of The Hymn Society of Great Britain and Ireland will this year be held in Cambridge, England, July 12 to 14. Much of the program will center around the 100th anniversary of the *death* of John M. Neale, and the 100th anniversary of the *death* of John Keble. (One wonders why a death-date should be observed—but it may be that if a man's writings are still used a century after his death, he

and they seem rather secure in history!) The Conference hopes also to have available the new *Cambridge Hymn Book* for study.

Hymns on the Ministry—In association with the Pacific School of Religion, Berkeley, Calif., which is celebrating its 100th anniversary this year, the Hymn Society of America conducted a "search" for new hymns to "express the vital importance of the ministry as a profession, and the value of ministerial training to meet the demands and opportunities of our time." The securing of new hymns for this purpose was first suggested by Dr. Georgia Harkness, a retired professor at the Pacific School of Religion. Eleven texts were chosen by the panel of judges, and were sung in the anniversary programs. The authors of these hymns were: Carlton C. Buck, Elisabeth Burrowes, Miriam Drury, Herbert Grieb, Elbert Neil Johnson, Henry B. Kirkland, Ernest A. Payne, William W. Reid, Benjamin F. Schwartz, John W. Sackford. Suitable existing tunes have been suggested for these texts; but new tunes are desired, and should be submitted by the composers to the Tunes Committee, Hymn Society of America, 475 Riverside Drive, N.Y. 10027. Judges of the hymn texts were: Dr. Charles C. Foelsch, Dr. Georgia Harkness, Dean Earl E. Harper, Dr. Philip S. Watters, and President Deane Edwards.

Julian Dictionary—From Dr. L. H. Bunn, the British hymnologist and editor, now engaged in the revision and updating of Canon Julian's

classic "Dictionary of Hymnology," comes report that a little less than one-third of the total task has been completed—904 columns written, 2,116 columns to be written. The completed matter contains notes—of varying lengths—on 216 authors and 1,306 hymns. The task is much more than *revision* for in the sixty years since the last Julian revision (1907) much new hymnic material has appeared (books, hymns, translations, authors, composers), so that much new matter needs to be appraised and chronicled. Dr. Bunn says he would be glad to "hear of persons having the requisite interest, time, and patience" to help him gather the information and do the initial writing for *one* of a number of topics he has not been able to begin as yet. American hymn writers and composers will not be treated to any large extent in this writing, but will be covered in the American companion-piece being prepared by Dr. Leonard Ellinwood for the Hymn Society of America.

Hymns for Children—Twelve new hymns by ten writers were obtained by the Hymn Society of America in 1965 and used in connection with a "Hymn Festival for Children" held by the Philadelphia Chapter in that city. When the twelve texts had been selected from several hundred offered, it was noted that ten of them could be classified under the general title "Hymns of Nature" as well as "for Children." The judges of the texts were: Miss Virginia Cheesman, Abington, Pa.; Dr. W. Lawrence Curry, Jenkintown, Pa.; Mrs. Madeline Ingram, Lynchburg,

Va.; Miss Edith Lovell Thomas, Claremont, Calif.; Dr. Philip S. Watters, Grand Gorge, N.Y.; Dr. Deane Edwards, New York City. The authors of the new hymns: Louise Larkins Bradford, Elisabeth Burrowes, Edna Fay Grant, Alice Hartich, Frances Martha Hubbert, Florence P. Jansson, Jean Edwards Learn, William W. Reid, Ernest E. Ryden, and Wallace Winchell.

Hymns in the Orient—Since millions of people in China and elsewhere in Asia have not as yet come to know the Gospel, broadcasting the message by radio is today considered of prime importance in planning strategy for mission. That is why RAVEMCCO (the mass communication arm of the Division of Overseas Ministries of the National Council of Churches, USA) in 1963 sent Dr. and Mrs. Bliss Wiant (of Delaware, Ohio, long members of the Hymn Society of America) on a mission to the Orient to take indigenous hymns from "Hymns of Universal Praise." This hymnal, first published in China in 1936 under the editorship of Dr. Wiant, contains hymns now used widely wherever Chinese Christian congregations meet for worship. The taped hymns now form the backbone of a growing library of worship program materials to be beamed to China and Southeast Asia by the *South East Asia Radio Voice* now beamed from the Philippines. From November 1963 to January 1965 the Wiants explored available musical resources in eight nations and collected much material.

REVIEWS

The Harvard University Hymn Book. Compiled by Samuel H. Miller and John Ferris. Harvard University Press, Cambridge. (1964) 379 pp.

Comparisons, it has been said, are odious. Human nature being what it is, however, is given over to the weakness of constructing them. Upon perusal of *The Harvard University Hymn Book* one is immediately struck by the similarities of this collection with those of the *Pilgrim Hymnal* and the *Hymnal for College and Schools* (Yale University Press). Upon further investigation one discovers that the Harvard hymnal has a personality of its own.

Where do the similarities lie? The format and typography of the book are strikingly like those of the *Pilgrim Hymnal*. In fact acknowledgment is given in the preface to the tunes to Mr. Charles Butts and Miss Grace Ingalls of The Pilgrim Press. The same clear type faces are used, and the practice of giving first lines at the top of the hymn and relegating the category of usage of the bottom of the page is followed. Like the *Hymnal for Colleges and Schools*, *The Harvard University Hymn Book* reflects the freedom from pressures of traditional denominational predilections and has therefore cast aside many of the common unions of texts and tunes. Like the Yale collection it contains "Notes on the Hymns"—a veritable hymnal companion bound to the hymnal.

What of its individuality? First of all, it is larger than standard sized hymnals, measuring $9\frac{3}{4}$ inches by

$6\frac{3}{8}$ inches. Consequently, the margins are exceeding generous and make for an uncrowded page. The companion notes cover the 260 hymns in sixty-one pages as compared to the forty-nine pages of notes which cover 352 hymns in the *Hymnal for Colleges and Schools*. Obviously the notes, written in excellent style and including sound scholarship, are more complete than those in the Yale book. Although there are a large number of texts and tunes not found in hymnals in common use, there is only one text and two tunes new to this hymnal. The text, "Thy Book falls open, Lord," by David McCord is specifically a hymn for Harvard University; it is set to the tune NISI DOMINUS, especially composed by Randall Thompson. The tune, reminiscent of Dykes' MELITA and not representative of Dr. Thompson's best effort, is not likely to have wide usage since the meter is 8.8.8.8.10.8. Joseph Goodman's tune, CRANMER, is the other new offering. Melodically the tune has only minor interest, but harmonically it is dissonant to the point of being crude. One can hardly imagine even a sophisticated university congregation singing it.

These two tunes, unfortunately, depict the musical state of contemporary hymnody. Vincent Persichetti's experiments in this form a few years ago, like Randall Thompson's, were Victorianisms thinly veiled in contemporary dress. Goodman's effort is commendable, but the idiom is too esoteric to gain acceptance—even by the initiated. Compromise is not the answer; we sorely need a fresh language reflec-

tive of the best of contemporary arts. The most recent edition of the *Kirchengesangbuch*, 1953, of the Evangelical Reformed Church of Switzerland contains some excellent tunes by Willy Burkhard which demonstrate a style both new and palpalable.

The literary quality of the hymnal, as one has a right to expect, is high. A large number of German and Latin hymns are included along with a larger than usual selection of early English authors including Sternhold, Marckant, Wither, Crossmann, and Gascoigne. The strongly oriented Unitarian flavor of the book's predecessor of 1926 has been changed, and Evangelicals such as the Wesleys, Newton, and Cowper are favorably represented. Several translations from *Cantate Domino*, the hymnal of the World Student Federation, are used.

Musically the hymnal ranks high. It is almost devoid of the dark cloud of Victorian England which still hangs so heavy over present day American hymnody. For instance, there is only one tune by John B. Dykes (NICAIA)—the *Hymnal 1940* contains twenty-one of his tunes and one arrangement. Barnby is not represented, and there is one each of Goss (PRAISE MY SOUL) and Smart (REGENT SQUARE). There are many Genevan Psalm tunes and German chorales. For these we are grateful. In such a collection as this, we question the frequency of the isorhythmic forms of the chorale melodies and the preponderance of Bach harmonizations—twenty-four in all—elegant but not really congregational. The five harmonizations

from the *Choralbuch zum Evangelischen Kirchengesangbuch für die Evangelische Landeskirche in Württemberg* are like a breath of sea air. There is also a good offering of psalm tunes of English and American derivation along with several Southern folk melodies which have come into prominence in the last generations.

In overall quality this book ranks several notches above the hymnals now in common use. Like Bridges and Wooldridge's *Yattendon Hymnal* of 1899 and Neale and Helmore's *Hymnal Noted* (1851-1854), it will probably have limited use. Like them, it sets a level of excellence for other editors to follow. Unlike them, sadly, it has blazed essentially no new trails. One is reminded of the words of Thomas Hornblower Gill:

Ye saints to come, take up the strain,
The same sweet theme endeavor;
Unbroken be the golden chain!
Keep on the song for ever!
Safe in the same dear dwelling place,
Rich with the same eternal grace,
Bless the same boundless Giver.

We are grateful for sameness and safety, but there are times when we need to be prodded onto the brink of tomorrow.

MORGAN F. SIMMONS

Church School Hymnal for Children, edited by R. Harold Terry; Lutheran Church Press, Phila.: 208 pages; \$2.50.

What hymns—and what *type* of hymns—should we teach our children and young people? There are

those who would teach them simple words and simple melodies—within the range of minds and voices. And there are those who would teach “the great hymns of the church,” on the theory that their messages, if not fully understood today, would be “on deposit” for understanding and use later in life.

Church School Hymnal for Children (designed for use at least through the early teens) is apparently an attempt to meet both points of view. Here we find: “For all the saints,” “O God, our help in ages past,” Holy, holy, holy, Lord God Almighty,” “Thou didst leave thy throne,” “All creatures of our God and King,” “Jesus shall reign where’er the sun,” “A mighty fortress is our God,” “O beautiful for spacious skies,” and many others of the classics of all Christian churches. And there are familiar great hymns for all the church year, and for all the emphases of the service of worship.

But we find also some new (or unfamiliar) hymns that will be welcomed by both the children and those who teach them: “O God, I am a child of thine,” “In our work and in our play,” “I lift my eyes unto heaven above,” “Every year at Easter time,” “Men and children everywhere,” “God has given wings to every bird,” “Were you there?” and “Lord, I want to be a Christian” are also included. There is a section on psalms, canticles, prayers, and other worship materials.

The volume is attractively printed and illustrated with drawings children will especially appreciate. It is a book the owner will “like to

handle” and care for. There is a special edition for teachers and music leaders (price \$4.75) that contains notes on each text and tune, and suggestions on the teaching-values and teaching-methods of both.

Church School Hymnal for Children has values far beyond the Sunday morning school: with youth groups, in camps and assemblies of youth—and around the piano in the home.

W. W. REID

The Music of China, by Bliss Wiant; Chung Chi Publications; Chung Chi College, Ma Liu Shui, New Territories, Hong Kong, B.C.C.; 200 pages; \$5 (U.S.)

Professor Wiant headed the music department of Yenching University, Peking, for thirty years—until the communist take-over. In 1964-65 he returned to Asia as consultant to Chung Chi College for the establishment of a school of music in the China University of Hong Kong. He is recognized as one of the world’s leading authorities on Chinese music and Chinese Christian hymnody.

The Music of China is written out of a deep love of Chinese culture and a broad knowledge of its social order, historical continuity, literature and fine arts as well as its music. Beginning with the Shang Dynasty, Professor Wiant tells the story of the music of China in the Imperial Court, the festivals of the people, the tradition of the scholars and the romance of the young, with the discernment of a western musician and scholar.

